

Cultural Entrepreneurship and Spatial Distribution: A Case Study Analysis of Cuba

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Keywords

Culture; Entrepreneurship; Spatial reconfiguration; Geographic Information System

Abstract

Entrepreneurship is a complex, dynamic and multidimensional phenomenon that transforms spaces and territories. The effects of this process on economic and social dynamics are increasingly evident in the Cuban context. However, there has not been a thorough examination of cultural undertakings, in their relationship with institutions, and in their profoundly transforming role. Therefore, the objective of this article is to theoretically explore the topic of the cultural entrepreneurship, as a factor of territorial reconfiguration, as well as to lay the foundations on future research and conceptualizations on the subject. This article highlights the benefits of the articulated management between institutions and entrepreneurs in the field of arts and culture, the importance of the spatial approach in studies on the subject, and the relevance to highlight the creativity and heterogeneity of the cultural entrepreneurs. The article contributes in a reflexive way to a theoretical and methodological approach to cultural entrepreneurship and the territorial synergies that take place in the process of artistic and cultural creation from the Cuban perspective.



Introduction

Within the framework of the implementation of the new policy aimed at strengthening the non-state sector of the national economy since 2010, Cuba has undergone major socio-economic transformations. The new processes have impacted all areas of Cuban life and society, with greater or lesser degree of success and results.

The form assumed by the producers / managers of the non-state sector is close to what is recognized as entrepreneurs. Entrepreneurship in Cuba is a relatively recent issue, which has had a greater possibility of realization since the government's intention to place "Self-employment" (SE) in a fundamental place in the process of social production, since about a decade.

The cultural and arts sector are most sensitive to the theoretical and practical introduction of the principles of entrepreneurship. This is the result of the heterogeneous, dynamic and multifaceted nature that characterizes it, and its capacity to generate values and opportunities to legitimize social processes in the territories.

In recent years, artistic production in Cuba has been carried out in a diverse range of private, collective and public initiatives, based on strategies of interdisciplinary and intergenerational cooperation. These types of collaborative practices, still incipient, usually gives rise to new forms of organization and collective activity with a significant effect on the spatial reconfiguration of the areas where they take place.

In regards to private, cooperative, and state forms of production in Cuba, a clearer analysis of property, production and commercial circulation of art and culture requires a visual representation of the geographic and spatial distribution¹ of these forms of production. It is for this reason, the need to incorporate the spatial approach in these studies, in order to make them more holistic and integrated.

1. This is a central and main concept in the geographical science. It's use it to refer how is the distribution of resources, activities, populations and the landscapes on the surface of the earth. Spatial distribution is a concept from the geographical science that has been use by researchers in many fields, including sociology, cognitive psychology, computer science, biology, economy, public policies.

This perspective not only addresses the location of the ventures, but also presupposes the explanation of the factors that led to the distribution of artistic activity, of the relationships between fixed and spatial flows, of the characteristics of the entrepreneurs, and the effects of cultural policy in the population, which are seen as the subject and object of local development (Ali, 2017).

In this sense, the use of scientific methodological tools that provide greater conceptual precision and practical solutions to the analysis of the spatial dimension of cultural ventures becomes relevant. Geographic Information Systems (GIS) is an appropriate tool to utilize to manage spatial data and allows better management, ordering and territorial development.

However, the use of innovative or effective tools of information and knowledge technologies is not only the key that guarantees or favors the problem of entrepreneurship from its cultural dimension. Social, economic, cultural, external and internal, or circumstantial factors intervene in this process, almost always influenced by political will, as in the case of Cuba.

Consequently, we must ask ourselves: what is the place of the undertakings in the socio-economic transformations that take place in Cuba? Or is it feasible to promote entrepreneurial and creative spirit, through innovation and the increase of management skills of entrepreneurs in the field of cultural and artistic production? Cultural production has positive effects in the short and long term, from effective articulation between cultural institutions and private entrepreneurs, when the spatial dimension is taken into account for the analysis of the topic.

Consequently, the following article intends to expose elements that suggest that collaboration between entrepreneurs and institutions of arts and culture are a result of spatial reconfigurations related to the recent socioeconomic transformation throughout Cuba.

These ideas arise from:

1. Inconsistent definitions on the subject and scope of the concepts of "cultural endeavors" and "spatial reconfiguration" (for example, what is conceptualized / theorized as "entrepreneurship"), and what factors influence the articulation between these and the institutions in the field of cultural production, and what is the effect on the spatial reconfiguration for the development process in the territories (Íñiguez, 2013; Díaz & Echevarría, 2016).
2. Different units and levels of analysis to identify the factors that affect the articulation between public, cooperative and private institutions in the field of cultural production. Is there a real intention on the part of public policies to deploy these synergies among the different actors, so that these operational structures are renewed? (Carballo, 2017).
3. The deficiencies in the analysis of the problems that surround the change of the traditionally state and centralized management model, to the models of decentralized, cooperative and private management, in the sector of cultural production and driven by the economic transformations under way.
4. A largely incoherent theoretical basis for examining the relationships between cultural entrepreneurship, as an element on a micro-localized scale of cultural and creative industries and their impact on spatial reconfiguration of territories. In this sense, the lack of analysis of the entrepreneurial ecosystem of the cultural beginnings and its relationship with the target markets is of vital importance (Insenberg, 2011).

Although the academic production on the conceptualization and management of cultural ventures is significant, whether they are books, specialized publications or reports and observatories (Rowan, 2010,

Center for Cultural Innovation, 2016, Silveira, Cabeza, & Fernandez, 2017; Bergmann, Mueller, & Schrettle, 2014), it is necessary to continue deepening the search for solutions to the problems of cultural production in Cuba and possibilities for the generation of development on its relationship with state institutions and in its role as transformative actors of spaces and territories. Hence, it is inescapable that researchers, artists and decision makers in the field of cultural policy work in an articulated manner on the identification of theoretical and practical alternatives, based on spatial heterogeneity. This will contribute to culture, arts and cultural production being understood as true engines of the development for the well-being of people and of society in general.

Introducing Key Propositions

In this section, the following four key propositions will be discussed:

This essay will discuss four key conjectural propositions, each focusing on aspects of the relationships between the cult ventures, the entrepreneurs, the articulations between public, cooperative and private institutions; and their ability to reconfigure space in territories.

With this, we intend to contribute to the few existing studies on this particular topic and its move towards new forms of management and articulation of artistic and cultural production, from a critical, holistic and scientific perspective, which promotes new definitions, redefines concepts, and reaches new dimensions of development.

Proposition 1: Cultural and artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field.

The fields of analysis about the scope of the entrepreneurial effort are diverse, based on their economic, socio-cultural logic, and

their approach as a process manager. This idea corroborates the existence of a close connection between the incentive structure of a country, and the actions of the agents, who under these rules are capable of undertaking activities that reinforce growth, both spiritual and material.

Proposition 2: The spatial analysis of cultural ventures goes beyond the distribution and location of its elements.

Working with this approach also presumes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, as well as the effects of cultural policy on the population as subject and object of development process.

Proposition 3: The Geographic Information Systems: Scientific and technical advances facilitate and streamline information management, decision making and planning.

Diverse conceptualizations have been given to the GIS, but most generally agree that it is a system that integrates information technology, people and geographic information, and whose main function is to capture, analyze, store, edit and represent georeferenced data (Korte, 2001 , in Olaya, 2014).

Proposition 4: Cultural ventures in Cuba need a greater academic effort and articulate as the micro scale representation of the cultural and creative industries.

Cultural entrepreneurs are social actors respected and legitimized by the Cuban population, and together with other actors, they are part of the socio-spatial dynamics of the territories. This multiplicity demands new ways of understanding development from the perspective of associativity, and of multiple dimensions that, beyond the economy, take part in development.

Discussing Key Propositions

Proposition 1: Cultural and artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field.

Today, the importance of the cultural dimension of development is recognized. Discussions as to how the cultural factor can contribute to development, international positioning or regional integration are often relegated to debates that prioritize more traditional analysis centered on culture as an element of public policy, education or the promotion of Arts.

Cultural or artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field. It seeks to convert creativity and artistic talent into cultural goods and services through the innovative management of a cultural activity of a productive nature based on the arts, with possibilities of scale.

The process of cultural entrepreneurship is multifaceted and paradoxical. You need to find a balance between the creative, functional component and the productive component in order to achieve the objectives and goals proposed.

Although finding a definition of consensus is extremely difficult, it would seem that within the most humanistic logics of cultural entrepreneurship, there is the idea of promoting the change of global mentality of what art is and what artists mean for contemporary society, including its effort to promote the preservation of cultures through the promotion of innovation.

The challenges are enormous for the cultural and artistic production that takes place in cultural undertakings, as well as for the

possibilities of the cultural sector to generate development actions, in a scenario where the technologies of information technology and communications are profoundly altering the context and the economic performance of artists, with great impact on creativity, innovation, and cultural and creative industries.

The field of cultural entrepreneurship is an incipient but growing field. The creators and artists, who count on their capacities and talents as foundations of their very existence, face their professional realization from concrete unequal situations, marked by socioeconomic and spatial determinants.

In this scenario, the figure of the cultural entrepreneur is vital to change and update the way and the rules in which artists work and diversify, appropriate the results of their work and contribute to the development process of countries, territories and people.

Many artists find work as artists in non-artistic contexts, in inter and trans disciplinary ways, which forces them to look for new tools to turn their opportunities into vigorous ventures, that generate artistic values, with a spirit of community participation, in a healthy finance environment and with reinvestment possibilities. In spite of not having solid business management tools, the producing artists take into account, often empirically, the spatial dynamics and heterogeneity for the realization of their undertakings.

Recognizing and assuming the need to connect their art production with the structures of value creation, which includes marketing and consumption networks, is presented as their essential goal to seek their socioeconomic realization and their social contribution, a process that begins in mitigating your limitations in your business training.

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Coupled with this, the constant technological updates that take place in other areas of contemporary society, industry, commerce, finance, and that logically has a strong influence on artistic creation, impact on the way cultural content is created, consumed and then passed to the popular imagination. Technological tools are expanding the limits of artistic practice and the presence of art in everyday life, as well as the diverse ways in which people interact and consume artistic products and creative content, overcoming the rationality of geographic space and territorial limits.

These new mechanisms are rapidly altering the cost structure and consequently, the methods of creating, distributing and consuming art, especially in fields of reproducible products such as music, writing, photography and cinema, with innovative ways of financing the cultural processes.

We are then presented with a new perspective for the arts and cultural production sector, through the necessary coordinated and articulated action at the territorial and national level, showing how society perceives and

assumes the value of cultural production, the place of the artists and their capacity to generate development and well-being, with a focus on equity and sustainability.

However, the entrepreneurial efforts in the field of culture and the arts, when conducted by artistic producers, even with offers of services and sustainable cultural goods over time, cannot yet manage to convert their habitual consumers into solid claimants that guarantee its reproduction, in addition to the question of the weak managerial skills already mentioned, that do not allow a qualitative or quantitative leap to the entrepreneurial effort.

A valid analysis refers to the contributions that from the spatial approach should be taken into account to give solidity to the entrepreneurial efforts of artists and cultural producers, from the perspective of the objective assessment of the possibilities of these actors and their true capacity of social transformation, its goals, its socio-economic origin, its gender composition, among other aspects.

Finally, it could be established, based on the studies carried out by the authors, that there are epistemological limitations in the analysis of cultural entrepreneurship, in terms of the use of the spatial approach for the rigorous study of these entrepreneurial efforts, which makes the analysis impossible from the holistic and integrating perspective of this topic. In this scenario, we consider it appropriate to introduce some theoretical references on the elements that make up the geographical space.

A more widespread application of spatial approach in the social sciences has emerged in the past two decades, with the result that place, context, and spatial concepts are now increasingly seen as important contributors to cultural studies, its theories, models and spatial distribution (Janelle & Goodchild, 2011).

Proposition 2: The spatial analysis of cultural ventures goes beyond the distribution and location of its elements.

At the beginning of this century, it was suggested that the search for development should focus on finding ways to fight against the social and territorial inequalities resulting from capitalist development (Ramírez, 2011). As a result, the spatial dimension began to revalue (Ramírez, 2011), and to acquire greater relevance to understand contemporary processes.

The conceptualizations about the geographical space have been reformulated over the years from different theoretical perspectives and schools of thought. Given the dynamic, complex and multidimensional nature of contemporary societies, the spatial approach demands a holistic, integrative and relational view of phenomena and processes.

That is why, space is no longer considered as a cumulative form of all the preceding contents from which it emerged (Lefebvre, 1972); but as an “indissoluble, solidary and also contradictory set of systems of objects and systems of action, considered not in isolation, but as the unique context in which history is made” (Santos, 2000: 54).

The spatial structure is an inseparable set of systems of fixes and flows² in processes of permanent change permeated by history, since space is the accumulation of time, the inheritance of processes of social occupation and attests to a given moment of a mode of production (Santos, 1990: 138). It is the place where policies and laws materialize. Therefore, given the particularities of each area, the effects of its implementation will differ according to its components and socio-economic dynamics.

Patterns of spatial distributions and of connectivity are intrinsically dynamic. They are the product of processes that transpire over

time and their properties are time-dependent. The qualities, magnitude, and identity of many things in the world are in continual flux, and so a significant proportion of our scientific observations, measurements, and analyses seek to explain spatial change (Grossner, 2017).

The socio-spatial relationships that make up space are shaped by determinants of production and are dominated by antagonistic social relations, where the circulation of capital and reproduction, associated with the consumption of use values by the State, are factors fundamental to explain the development.

However, the spatial and territorial configuration and reconfiguration does not only depend on the economic structure, but also on the implementation of policies and laws at different scales of action, on the basis of the prevailing political system.

Social actors are producers of space and configurators of the territory, from the physical to the cultural, while they find in it possibilities to display capacities and creations

Human relationships have an extremely complex nature. The space as a social construction, acquires this characteristic, and in its conformation, together with the physical elements that integrate it (which are the easiest to identify) also reflects the cultural, subjective, individual or collective dimension of the human being, sometimes complex and difficult to measure; so it is difficult to understand.

In this sense, social actors are producers of space and configurators of the territory, from the physical to the cultural, while they find in it possibilities to display capacities and creations (Sosa, 2012). The challenge is then to articulate the presence of multiple actors that can be individuals, groups or institutions, which are located at different scales (international, national or local) to propose a vision of development that integrates them, in an inclusive manner, so that everyone finds their place in society.

We can point out with certainty that cultural undertakings are characterized by forming a highly heterogeneous and multidimensional universe. They materialize in the geographical space, where it acts as a transforming element, and in turn are transformed by the spatial dynamics changing over time.

The spatial analysis of cultural ventures goes beyond the distribution and location of its elements. Working with this approach also presupposes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, as well as the effects of cultural policy on the population as subject and object of development.

Under this logic, it is possible to achieve an approximation of the extent to which entrepreneurship in the field of arts and culture can be an element of configuration

and spatial reconfiguration. Arguably, one of the most important of spatial concepts is location, specifically in the field of arts and culture, and like many spatial terms, its definition is problematic (Grossner, 2017).

Localization is a key element in the success and survival of entrepreneurial efforts, but not the only one. Each territory has comparative advantages in artistic production, either due to an allocation of factors that is more appropriate to the activity and its cost, or to enabling the enjoyment of positive externalities.

Choosing the location where an enterprise will start differs according to type of activity, characteristics of the place (fixed and existing flows), human and technological resources, accessibility, policies, laws, provision of services and relations with other spaces, cultural aspects, traditions, capital, demand, and others.

Spatial mobility is a process in the construction of geographic space. Therefore, this not only generates certain territorial redistribution of the population, but also of capital, and cultural production, and causes strong heterogeneities in both the receiving and broadcasting areas.

The residence, the place of work, the tradition, the customs, and the knowledge, however brief they may be, are frames of life that have weight in the production of man. In this way, when people move, they generate new social relationships, or modify existing ones, and affect economic and demographic structures, both at points of origin and destination.

The geographical mobility of the population and the entrepreneurs improve or hinder the development of the activity. Entrepreneurs move into the territory or transfer to them, in search of greater economic benefits, to the detriment of distance, time, transportation or physical and psychologi-

cal fatigue. But with them, they also move their traditions, customs, and habits, ultimately, their culture.

The new dynamics that arise in the different geographical spaces are also affecting the location and acceptance of non-independent businesses in the field of the arts. In this sense, technologies play an important role as a factor of consolidation of opportunities, turning certain spaces into attractive places for the location of the company.

Despite the different theoretical and methodological orientations, their common points must be found in order to achieve the necessary synergies between economic and social strategies, so as to include the interest in cohesive collaboration among the integrated actors.

With this consideration, the definition of a territorial policy strategy requires knowing the ideas, characteristics and distribution of the different agents involved, which together with the State, favor the construction of networks of connection and inclusion and obey specific needs according to each context (Ramírez, 2011).

Policies aimed at promoting cultural entrepreneurship must distinguish between the following: the types and characteristics of entrepreneurs, as well as their capacity to contribute to economic and social development; between the differences in the spatial distribution and the particularities of the activities to be developed; and the characteristics of the spaces where they are exercised.

They must also take into account the relationships, flows and spatial dynamics, which in an integrated manner, tax and condition the operation of the enterprises. All this contributes to configure the geography of cultural entrepreneurship, which heterogeneously persists over time and is considered increasingly relevant.

Policies aimed at promoting cultural entrepreneurship must (...) also take into account the relationships, flows and spatial dynamics.

In this regard, it is necessary to use scientific methodological tools that provide greater conceptual precision and practical solutions to the analysis of the spatial dimension of cultural ventures.

Proposition 3: The Geographic Information Systems: Scientific and technical advances facilitate and streamline information management, decision making and planning.

Scientific and technical advances have led to the creation of a large number of technological tools that facilitate and streamline information management, decision making and planning in order to contribute to territorial management and development.

The Geographic Information Systems (GIS) emerged as part of the Information and Communication Technologies (ICT). Diverse conceptualizations have been attributed to the GIS, but most generally agree that it is a system that integrates information technology, people and geographic information, and whose main function is to capture, analyze, store, edit and represent georeferenced data. (Korte, 2001 in Olaya, 2014). GIS is used to manage spatial data— elements that have a location perform the analysis of said data, and generate results such as maps, reports, graphics, among others. That is why they are basic tools for a wide range of disciplines, each of which adapts to the extent of their needs.

GIS use covers a wide range of possibilities including: resource management, territorial planning, management of service networks, engineering work, crime prevention, transit, mining and archeology. They are also used for geomarketing, electoral zoning, business planning, and planimetry, in sciences such as cartography, sociology, geography, biology, demography, and others.

GIS assists in the study of the distribution and monitoring of natural, human, technological, infrastructure and social resources, as well as in the evaluation of the impact of human activities on the environment. This instrument can support management and decision-making based on development.

Knowing where investment opportunities and potential markets are located is crucial for any enterprise. In recent years, the use of GIS for commercial applications has increased, especially in the private sector (Tinoco, s/f). In the last decade, the empowerment of entrepreneurship has been among the main objectives of developed and developing countries (Atienza, Lufin, & Romani, 2016).

The information systems have served as an effective and efficient analysis tool to study these important indicators. Some of its applications in the field of entrepreneurship are related to the distribution of business types, location patterns and socio-demographic characteristics of entrepreneurs, flows of goods, workforce, capital, and optimal locations for offers and demand.

Using the logic of GIS, it is necessary to holistically consider the various factors that affect the analysis of the reconfiguration of a territory and the entrepreneurial activity in the arts, such as economic, political, social, and environmental factors. Knowing the potential of spaces and territories is essential to achieve adequate management and administration of them, and to identify the feasibility of the policies implemented.

Proposition 4: A cultural venture in Cuba requires greater academic effort and is articulated as the micro scale representation of the cultural and creative industries.

Cultural entrepreneurs are social actors respected and legitimized by the Cuban population, and together with other actors are parts of the socio-spatial dynamics of the territories. This multiplicity demands new ways of understanding development from the perspective of associativity, and of multiple dimensions beyond the economy, which take part in development (Íñiguez, 2013).

However, there is still a lack of effective articulation of cultural institutions with the entrepreneurial efforts of artists, which are diverse in terms of artistic manifestation, scope and concrete results. Examples include the existence of private galleries that are registered under another type of license because there is no enabling framework that establishes them as such³.

Due to the absence of a spatial approach to understand these actors, there are limitations in understanding the impact and effects of cultural production for the development of the country from cultural ventures and mixed associations between institutions and private entities.

However, the Cuban State and the Ministry of Culture have previously promulgated other legal norms that regulate the relationship of the latter with the artists. One example is Decree-Law 106 of 1988 that recognizes the figure of the Creator of the Plastic and Applied Arts, from which many other decrees have been derived to guarantee the development of art.

3. For example, buyer seller of use books, leather tanner, decorator, photographer, among others.

Even though the artists and designers generate attractive, creative and innovative products, they face challenges overcoming the other links in the chain, which involve the distribution, exhibition, and consumption of their creations. Despite consistency on the part of the artists and creators, they do not have reliable demands from consumers of their products, goods and services.

As an example, of the 201 modalities of approved ventures⁴, there are approximately 20 licenses, which give us an idea of the narrowness of the enabling framework for this type of activity.

The upcoming implementation of Decree Law 349/2018 presents a great challenge for the implementation of cultural. These regulations are left to the discretion of a designated supervisor, who provides authorization to perform artistic shows.

The referred law tries to bring order to the complex field of artistic commercialization, where it must take into consideration the specificities of the various arts and their forms of expression and orality, and must limit the performance of shows in public spaces without authorization and establishes contraventions on the content of audiovisuals based on improper use of patriotic symbols, inclusion of pornographic material, depictions of violence, use of sexist language, discrimination based on skin color, sexual orientation, or ability and any other representations that threaten human dignity.

Finally, one could assume that accurate representations of the cultural entrepreneur is vital to update and form laws, which

4. When Resolution No. 33 of 2011 (33/11) was implemented, 178 activities were opened for this exercise, of which 83 could hire a work force, later this number was increased to 181 activities approved for this alternative, until reaching exist, in 2013, 201 modalities.

govern the way artists work, and create socioeconomic transformations in Cuba.

This is a field of study of new development in Cuba and it should be taken seriously that creators and artists develop in unequal socioeconomic situations, so the space in which they develop is a fundamental element for the reconfiguration of their work and lives.

Conclusions

This essay reviewed some key propositions about the role of cultural ventures in spatial reconfiguration from a case analysis of Cuba. In the light of the elements exposed, this article has detailed the following propositions and conclusions.

With regard to proposition 1, we can affirm that the figure of the cultural entrepreneur is vital to change and update the way and the rules in which artists work and diversify, appropriate the results of their work and contribute to the development process of countries, territories and people. We are then presented with a new perspective for the arts and cultural production sector, through the necessary collaborative action at the territorial and national level, which show society perceives and assumes the value of cultural production, the place of the artists and their capacity to generate development and well-being and focuses on equity and sustainability.

However, the entrepreneurial efforts of artistic producers cannot yet manage to convert their regular customers into consistent consumers that guarantee reliable flows of income. Academic research should focus on the creation of training programs and collaborative networks to enhance the tools of entrepreneurial artists. This proposal could be used to examine these processes.

Regarding proposition 2, it can be affirmed that the spatial analysis of cultural ventures goes beyond the distribution and location of its elements. Working with this approach also presupposes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, and the effects of cultural policy on the population in their condition as subject and object of development. We can point out with certainty that cultural undertakings are characterized by forming a highly heterogeneous and multidimensional universe, materialize in the geographical space, where it acts as a transforming element and are transformed by the spatial dynamics that change with time. We can confirm that there has not been an integrating and holistic vision of the interrelations Cuban development.

Regarding proposition 3, it was assumed that for the study of cultural entrepreneurship, with a spatial approach, it is necessary to take into account the various factors that affect them (economic, political, social, and environmental). In this sense, GIS is an effective tool for spatial analysis and has the possibility to help study the distribution and monitoring of natural, human, technological, infrastructure and social resources, as well as in the evaluation of the impact of human activities on the environment. GIS can be used as an instrument to support management and decision-making based on development.

Regarding proposal 4, a review of the literature and an analysis of the functioning of some cultural ventures shows us how the relationship between cultural undertakings, their capacity to reconfigure the territory, and be influenced by this process, have been converted into a new scenario for theoretical discussion and the proposal of new public policy actions, in relation to cultural industries and their role in the development strategy in Cuba. This proposal provides a starting point for new analyses on this particular subject, taking into consideration that in the current stage of the analysis of the impact of the cultural undertakings in the spatial reconfiguration of the territories, a solid theoretical, reflective, inclusive construction and participation from different perspectives is necessary.

Regarding future research, based on the notion that cultural undertakings are social actors legitimized by citizens, and together with other actors are part of the socio-spatial dynamics of the territories, it is assumed that this particular topic is a dynamic and complex social process, in which it is necessary to establish the paradigms for its research and development. The understanding of the impact and effects of cultural production on the development of the country is limited, from cultural ventures and mixed associations between institutions and private sectors, due to the lack of a spatial approach to understanding these factors. Therefore, this proposal's attempt to combine methods of social and geographical sciences to explain the success or failure of cultural entrepreneurship in its role of reconfiguring space is supported.



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